



## Batman, Volume 2: I Am Suicide

*Tom King (Writer) , Mikel Janín (Artist) , Mitch Gerads (Artist) , June Chung (Colourist) , Clayton Cowles (Letterer)*

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Still reeling from the events of *I Am Gotham*, the epic first arc in Tom King's brand new *Batman* series, the Dark Knight finds himself up against some of the biggest (literally) threats he's ever faced within the city limits of Gotham. To save the city he loves, Batman enlists the help of the toughest members of the Bat-family including Nightwing, Batwoman and more!

Also in this volume, Batman must take on some familiar foes who have stolen something from Gotham--and the Caped Crusader's limits will be tested as he fights to get it back.

**Collecting:** *Batman* 9-15

## **Batman, Volume 2: I Am Suicide Details**

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## From Reader Review Batman, Volume 2: I Am Suicide for online ebook

### Garrett says

Tom King writes the worst Batman comic since Frank Miller's All-Star Batman & Robin. Actually, the book is very similar to it. It has the same problems that that book had. It has the same kind of extremely annoying and repetitive dialogue, and Tom also manages to make Batman dumb as hell just like Miller did. There are a lot of good ideas in this book, but they cannot make up for the lazily written, poorly constructed character dialogue. Not only do characters repeat themselves and repeat dialogue numerous times, they say things that are extremely out of character. I had hoped that Tom's series could get better, but this was a pile of crap.

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### David Schaafsma says

There once were two cats of Kilkinney  
Each thought there was one caught too many  
So they fought and they fit  
And they scratched and they bit  
Till—Excepting their nails and a bit of their tails  
Instead of two cats there weren't any.

“I Am Suicide” focuses on the complex relationship between Batman and (accused murderer) Cat Woman, of whom Bat says, “She’s the only one who knows who I am . . . what I am . . . and she loves me, anyway.”

A couple years ago a new voice burst on the comics scene; Tom King had written The Sheriff of Babylon and The Vision, among other things, so I was pretty excited when it was announced that he would succeed Scott Snyder as writer of the Batman series. When I read the first volume, however, I was disappointed, and so disappointed that I stopped. But Sam Q put Tom King’s Batman in his top ten of the year, so this urged me to try again.

Volume two, entitled “I Am Suicide,” is not surprisingly moody and atmospheric. Oh, there’s plenty of heroic challenges, but it’s less action and more . . . I don’t know, language, and brooding. And the “suicide” mention is more an insider reference to that way the Suicide Squad is introduced with Bronze Tiger and Punch & Jewelee. And there’s Bane, and quite a bit of dialogue being repeated, for poetic/dramatic purposes, but the real strength is the two issue story about Cat Woman’s last night before she heads to prison, which is perfect.

I really liked it a lot. And the art from Mikel Janin is great. But I have the feeling more than I did from the first volume that Batman’s moves are planned out with an eye to the future. I know y’all don’t agree, but I say this dude King can write, and even write Batman. We’ll see if I think so two volumes later. I hope so.

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### James DeSantis says

I figured it out! Tom King is writing Batman like he's Grant Morrison. Now I know why I'm not liking it as much.

Okay maybe a 2.5...but that's mostly because of Cat Women arc which was entertaining if not a bit repetitive. However let's discuss "I Am Suicide"

The first few pages start out real interesting. Bane is scary as fuck, get a little history, get to know the man. Then we switch to Batman assembling a team of misfits to take down Bane. Cool huh? intriguing huh? Exciting huh? Well then it just takes a weird turn to dialog being repeated 5-6 times a issue, everyone acting out of character, and Godawful ending to the arc. I hated this arc after the first issue. Also I believe Batman might be kind of...stupid? What the fuck.

The Roofs arc, with Catwoman is pretty good. It shows their relationship and changes a history of the characters a bit. The dialog felt much more natural between the two than the previous 4 issues and I enjoyed the art of both issues a lot. It didn't amaze me but it was satisfying and would give it about a 3. However since I am Suicide is one of the worst batman arcs I read since RIP or Black Glove this sadly doesn't go higher than a 2 or 2.5.

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### **Rory Wilding says**

Having made a name for himself from *The Sheriff of Babylon* for Vertigo and *The Vision* for Marvel, Tom King began writing for the main *Batman* title for DC Rebirth, which although can be seen as a shining light for the publisher following the mixed reception towards The New 52, presented the tough challenge of following the brilliance of Scott Snyder and Greg Capullo's brilliant run. Although his first volume "I Am Gotham" is a good start, King may have stepped up his game in exploring what makes the Bat and his enemies tick in "I Am Suicide".

Please click [here](#) to read my full review.

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### **Chelsea says**

1.5 stars.

I guess?

The last 2 issues were fantastic! And I say this as some one who's generally apathetic about Bat/Cat.

If you told me this was written by a completely different writer, I would believe you. It has none of the same heart, charm or intrigue from the first volume. It was a major bummer. Duke's not even in this volume and Alfred has like 2 panels. What the hell happened? You had Mikel Janin on art \*swoons\* and you wasted it!

**Issue #9 is pretty shit:** The introduction of Bane was terrible. Catwoman is a murderer now because reasons. I have no clue why they put a face mask on her unless they marketing this issue as the possible return of the Joker. Either way, it makes no sense. The "No, not that prisoner. Anyone but them" repetition to try to make Catwoman and the Z list prisoners look intimidating was just annoying. Also, Bruce smiling and

laughing with villains he's not fighting seemed odd? Like, way too lighthearted for him and I say this as someone who loves All Star Batman. Not a fan of this issue at all.

**Batman's on a quest to kidnap Psycho Pirate:** no, this is not a Talking Heads song.

**Issue #10, aka I know a phrase that gets on everybody's nerves, on everybody's nerves, on everybody's nerves:** Batman just keeps repeating "I need him to save someone who needs to be saved" as he's breaking into Bane's prison. Why? I think it may have been his only line of dialogue for the entire issue? "I've come for Psycho Pirate. I need him to save someone who needs to be saved. turn him over, I go away. Refuse to turn him over and I will break your damn back."

There was just way, *way* too much repetition and I have no idea why. Every phrase is repeated ad nauseam and if one more person said some variation of "break your damn back", I was going to rage quit.

"I prayed. And no one — no one answered. No one answered... Like everyone else. Like everyone else in Gotham. I saw everyone in Gotham, all of us. We're all on our knees, our hands together, the blood and the blade warm between them. We pray. And no one answers."

Bruce's thoughts read like rejected lines from a Chuck Palahnuick novel. "I am suicide", "We are all sad", "We are all dead", "When we kiss, the pain goes away." Are these Avril Lavigne lyrics? Did King steal a fifteen year old goth's diary?

I liked Bruce's reflection on his childhood in the first volume. It made Bruce seem human and vulnerable and I actually found him relatable. I liked the explanation of why he became Batsy.

I don't have much to say about the rest of the team except that I wanted a lot more of Bronze Tiger and less, okay *none* of Jewelee and Punch.

There's a scene with naked (?) Bane trying to seduce Bruce to the dark side that was pretty interesting. And by interesting, I mean confusingly homoerotic. Honestly, I got distracted thinking about how Bane and Batsy would probably have really angry sex and wondering why he was naked and spent less time paying attention to the book. I just have questions, okay?

So, this arc sucked. Like, really, really sucked.

**Issues #14 and #15 are fantastic:** I have heard that these issues were great but oh man, they were fantastic! Those issues, in combination with Mikel Janin's art, are the only reason this is 2 stars instead of one. As I said earlier, I'm not super into BatCat. To be fair, it's rare that I'm invested in any comic book romances not written by Brian K. Vaughn or Kieron Gillen. So, that being said, I still really appreciated these issues for what they were. Mainly because I really like Selina's portrayal here. The art changed and I was bummed out but I really like Selina's facial expressions in these issues. These are kind of bottle episode-like in that it's just one big dance between Selina and Bruce as they spend what could be Cat's last night as a free woman. It's bittersweet, heartfelt, and these are the most beautiful pages in the entire book. I appreciate the story here and it ends decently.

That being said, this volume is not a recommend for me. I have never really said this before but, if you are a

fan of Bruce/Selina, just pick up issues #14 and #15. You won't regret it!

Seriously, I feel 99% sure there is Bane/Bruce porn out there.

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### **Diz says**

This volume really develops the relationship between Batman and Catwoman. In a sense, they have a lot in common. Also, it shows that Catwoman has a bit more hero in her than villain. Both of these points are important for understanding what will happen in later volumes. One question though--why is Bane sitting on his throne in the nude? That's a bit weird.

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### **Lashaan Balasingam (Bookidote) says**

**You can find my review on my blog by clicking [here](#).**

Following the events of *I Am Gotham*, this volume builds itself around the formation of a Suicide Squad and its task of capturing a certain person of interest that can save Gotham Girl from her predicament. The last two issues also features a special two-part story that embarks in the love-hate, and very complex, relationship between Batman and Catwoman. I solemnly swear that this is a step-up from Tom King's first volume, but I still feel like the story had issues at several moments, hence dragging my overall enjoyment downhill. Although every official website indicates that issues 9 to 15 are the only ones included in this volume, I thought I might as well throw in the Annual #1 that was released midway throughout this storyarc. I'll rectify this, if it ends up being wrong, when Annual #1 gets integrated in a future collection (if ever).

After the disastrous (in every way possible) *Night of the Monster Men* crossover event, I think a lot has been learned and a completely different approach has been undertaken by Tom King. Right off the bat, the first issue lays out a brand new structure and tone to King's storytelling. I was honestly shocked by the change, both in dialogue and artwork, but managed to find something interesting out of it. In particular, the use of a narration in the form of a correspondence between two particular characters was truly fascinating. Two issues in, I already felt compelled by the ideas that were being set up and wanted more from newly-introduced characters like Catwoman and Bane. However, there's this use of repetition and this throwback reference to *Batman: Knightfall (Part One: Broken Bat)* that was oddly introduced and felt overwhelmingly uninspiring. In fact, I couldn't grasp the purpose behind the "monologue" coming from Batman, as it felt completely out of character. Tom King also continues to use repetition in the two-part story "*Rooftops*" with Catwoman and Batman. I guess this can be seen as an attempt to experiment the technique and see if it fits the persona of the characters. So far, I'm not too thrilled by it and had difficulty embracing it. It honestly threw me off and made it just so hard to wrap my head around the writing at certain key moments in the story.

While the focus of this volume should've essentially been around the search and rescue mission, Tom King ended up taking multiple roads at the same time and tried to give us too much in too little time. From origin stories for both Bane and Catwoman, there was also an attempt to introduce and build the personalities of each of the misfits that constituted the team Batman created. Even the head of Task Force X felt absent throughout this volume, even though she's the one that "made" this whole problem happen in the first place. It would've been a much more tightly-knitted story if Bane wasn't left in the background and only served as

a plot mechanism that ended up being neglected in order to put Catwoman in the forefront. I guess I can reconcile myself knowing that Bane will be put in the spotlight in the next volume and his presence in *I Am Suicide* was simply a teaser for bigger things along the line.

Unfortunately, the resolution we get for the whole “*I Am Suicide*” story was absolutely unsatisfying. You can tell that the panels that were supposed to inspire you fell short and that the words that accompanied them didn’t deliver the thrill that Tom King would have wanted for us. As I mentioned before, this volume also contains a two-part story featuring Catwoman and Batman. Honestly, this was a pretty diamond in the sea of low-karat gold in the volume, especially when you often felt like “*I Am Suicide*” made too many mistakes for your taste. “*Rooftops*” explores the relationship between Bats and Cats, and boy, was it pretty solid. The complexity of their relationship, as any fan knows, is one that can be quite tricky if not handled properly. Here, we get a really nice portrayal of their chemistry and a decent glimpse into the impossible through one dark night. Both artwork and dialogue do a brilliant job in extracting the very essence that makes these two characters so complicated. You just can’t help but be entertained by the connection that these two try to bring to life for once in their lives and wish they could have forever. As I previously mentioned, there was a particular sequence where the whole use of repetition was re-used, but it wasn’t as disturbing as it was throughout the main storyarc.

Initially, I didn’t know if Annual #1 was accidentally forgotten by everyone, but after reading it, I feel like its absence is probably due to the fact that it barely had anything to do with the storyarc. It’s a collection of short stories that go with the Holiday theme (which coincides with the time at which it was released). There are pretty amazing writers that are featured in this collection (Paul Dini, Scott Snyder, Tom King, Steve Orlando and Scott Bryan Wilson) and most of the stories they tell are quite powerful. I liked that the themes of peace, change and generosity were tackled in various way. This was actually much better than what we get in *DC Rebirth Holiday Special #1*, and it even had some stories that were a lot darker than expected! You also get the introduction to one of the best members of the Bat-family! This character is one that you rarely see nowadays and I’ll let you discover the fellow for yourself. Or... Spoiler (view spoiler)

In the end, *I Am Suicide* is definitely a step in the right direction. There are still issues that need to be addressed, but at the tempo Tom King and his crew of artists are going at, things should be looking good pretty soon. If there’s one solid element to this series at the moment, it’s definitely the artwork. As previously mentioned, a new style is adapted in this storyarc. It plays with the typical panel distribution, it combines a creative narrative with an ongoing sequence of actions and it establishes the right tone by toying around with the colour and the shadows. I honestly have no complaints in that department, and in fact, I hope they continue to strive for success and creativity when it comes to the design of characters and the way they want to tell the story. From the way things are shaping up, *Batman (Volume 3) I Am Bane* seems to be set on course to deliver something quite enthralling and worthy for fame. As always, I plan on continuing this series. So far, things have only been going swell; although a bit rocky.

Yours truly,

Lashaan | Blogger and Book Reviewer  
Official blog: <http://bookidote.wordpress.com>

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**Artemy says**

Oh wow. I knew that I would like *I Am Suicide* much more on a reread, but I never expected to actually love

it. What was I thinking giving it two stars in the first place?!

This volume consists of two story arcs, the titular *I Am Suicide* and a short two-parter, *Rooftops*. The first one is a fairly straightforward heist story. Batman needs Psycho-Pirate to save Gotham Girl, but he is kept by Bane, who now exploits Pirate's powers to live without Venom. To get him, Batman needs help from Amanda Waller and several inmates of Arkham Asylum including Selina Kyle, a.k.a. Catwoman. And right here is the key part of the story that I missed while reading this series month to month: Batman actually has a plan! He picks his team to do exactly what he needs to do, and every character serves their purpose. This is Suicide Squad done right! (Oh, now I get the reference in the title). And while I never plan to read any actual Suicide Squad books — because, frankly, I have zero interest in it, and the movie was no help — I actually really enjoyed this SS-like team dynamic with Batman at the helm.

But the best thing about *I Am Suicide* is Batman's relationship with Catwoman, the seeds of which are planted in the main arc, but we really see it work in *Rooftops*. Before, I always thought that their relationship was too forced and didn't make much sense, but Tom King proved me wrong — oh yes, those two should absolutely be together forever and never to part (er, sorry about that). Their argument about how they first met (on a boat/on the street) is a brilliant homage to their two first meetings in comics, one in the very first 1940 *Batman* issue #1, the other in Frank Miller's *Year One*. Both appearances are considered pretty controversial nowadays, but nevertheless it's comics history, and it's fascinating to see how modern continuity taps into that, even going so far as reusing actual panels from old issues.

I could grumble a bit about this volume not being very new-reader friendly, because, for example, Bane haven't been seen in the main Batman title for ages, and he doesn't get any introduction here — I only vaguely know about his history and back-breaking tendencies (because I really can't be arsed to read Chuck Dixon's 2000-page comic or watch Chris Nolan's five-hour movie), but hey, those kinds of things aren't hard to figure out for an average nerd with Wikipedia access.

Other than that, *I Am Suicide* is a pretty spectacular follow-up to Tom King's already excellent *I Am Gotham*, full of great action and very careful and respectful character development. I fully admit that I was wrong to dislike this comic when I was reading it for the first time, and I really should make it a rule to always reread the stuff I'm reading in singles before reviewing it. Because, yeah, *I Am Suicide* is very, very good.

*First read: January 18, 2017*

Rating: ★★???

*Second read: December 1, 2017*

Rating: ★★★★★

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## Sam Quixote says

Batman needs Psycho Pirate to undo the mental damage he inflicted on Gotham Girl — except he's holed up on the island prison of Santa Prisca, Bane's domain! For his daring kidnap mission, Batman must assemble his own Suicide Squad, an unlikely assortment of characters including the Ventriloquist, Bronze Tiger, Jewelee and Punchee, and Catwoman. Will he succeed or will Bane once more break the Bat?

Rebirth has been a stream of disappointments except for Tom King's Batman so I'm pleased to say that the second volume continues the title's high quality, going from strength to strength.

I'm impressed with how King is taking really obscure DC characters and bringing them to the forefront of their flagship title. The continuing focus on Psycho Pirate? That dude's never had this much attention or respect before! But also deep cuts like Silver Age characters Jewelee and Punchee (sorta like Joker and Harley decades before they were a thing) and Bronze Tiger – whaaat?? But they fit perfectly with Batman's heist plan. I also like how Bane's different in this one: no mask, no tights, no Venom, and he's still super-menacing and deadly.

Like his first Batman book, King knows how to grab the reader's attention right from the start and deliver on their expectations for what a Batman book should be with lots of big-screen action from the aerial dogfighting going into Santa Prisca to Batman taking on scores of Bane's armed guards. The heist itself was a pleasant surprise in that King seemed to be going down a fairly standard route and then turned it around unexpectedly at the end – I love when my guesses turn out to be wrong! Each team member has a part to play and everything clicks superbly. Batman's plans should be this complex and unpredictable – full marks to Tom King for his excellent plotting!

I have some minor critiques. Jewelee and Punchee's inane chatterbox dialogue was quite annoying – I can see why they never remained a permanent fixture! The inner reflective, at times ponderous, nature of the narration between Batman and Catwoman felt a bit sludgy, a bit slow, particularly in contrast to the often fast-paced action. And the script is a little repetitive at times, one character echoing another in the same conversation, which feels mindless rather than suave. They're definitely minor criticisms though and all the important things like characters and story hit the spot.

I didn't expect King to focus so much on Batman and Catwoman's complicated relationship either (and I was a little wary too, not being a huge fan of romance in Batman which is almost always corny as fuuuck) but it turned out to be one of the best parts of the book. I liked how King played on the dark side of Catwoman – she's on Death Row for allegedly killing 237 people! – which seemed possible because she's always walked the line between good and evil and might go full-villain under the right circumstances. Like the heist, King keeps the reader guessing with what really happened.

While most readers can guess the answer to whether or not Catwoman's going to Blackgate forever, King still manages to make the story seem strangely poignant, almost convincing you that this is the final chapter in Batman and Catwoman's story, selling the tragic lovers angle completely. Even the stuff about the sky and diamonds shining sounds silly and sentimental on paper but really works in the moment. This is one of the few times I can remember where romance in a Batman comic felt believable.

This book also has the best art I've seen yet from both Mikel Janin and Mitch Gerads. Janin's art on the Bane story was very dramatic, gothic even, possibly because it reminded me a lot of Jae Lee's spooky art, while Gerads' twilit pages and focus on Bruce and Selina's faces during their "last" chase across the rooftops was beautiful.

Tom King's Batman remains THE Rebirth title to be reading and Volume 2: I Am Suicide is a great continuation of his increasingly epic storyline. It easily captured and held my attention for the entire book and I found it to be a really entertaining read – and I say that as a picky reader in general but especially when it comes to Batman! Highly recommended to any and all Batman fans. I Am Satisfied – more!

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**Jesse A says**

I know I'm in the minority but I super dig what Tom King is doing with Batman. Good stories, good art. I'm a fan.

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### Char says

Tom King caught my eye with the Vision comics, so when I saw he was writing Batman Comics I immediately requested them from Net Galley. The first, (Batman, Volume 1: I Am Gotham), was pretty good, so I was happy to try **Batman, Volume 2: I am Suicide**

Unfortunately, I'm not enjoying these as much as I enjoyed Vision. Admittedly, this could be because I am not very familiar with DC Comics or superheroes, in general, so please keep this in mind.

The first story in this volume is I Am Suicide. I loved the artwork but the story seemed to be all over the place. Batman was trying to capture Psycho Pirate who is being kept by Bane, and he assembled a group of misfits, none of whom I'm familiar with, to do so. On the way there, he encounters resistance and repeats himself constantly. (He's trying to get to Psycho Pirate because something he has or can do can help Gotham Girl, who's still a mess from her experiences in I Am Gotham.) Bane is a super huge criminal dude being held in a prison called Santa Prisca. I thought that if I were more familiar with these characters things would make more sense, but from reading the other reviews here, that doesn't seem to be the case. Overall, this story was a 2.5 stars out of 5 for me, mostly because I thought the art was very cool.

Rooftops, which is the second story in this volume, was much better. It was a bit cheesy and predictable, but it had some humor and a nice connection between Batman and Catwoman. Again, the artwork in this story was excellent and conveyed the feelings the author was trying to get across. 4 out 5 stars.

I did enjoy this volume, just not as much as I expected to. I'm still interested in seeing where this series is going, because I love the idea of a dark Batman. He is developing as a complex character and I like that, it's just that this volume was a bit of a let down.

Available April 18th, you can pre-order a copy here: [Batman Vol. 2: I Am Suicide \(Rebirth\)](#)

Thanks to Edelweiss for the free advance review copy in exchange for my honest feedback. This is it.

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### Sean Gibson says

If you were an English lit major in college, you definitely had classes with that kid who took everything (including him/herself) way, way too seriously.

You know, the ones who wrote term papers with a feather quill (possibly, after a night of heavy drinking—because that's what Hemingway did, you know—using a vial of their own blood for ink); organized open mic poetry slams that featured what were intended to be profound statements on the human condition, but were really just incoherent strings of phrases that were simultaneously high-falutin' ("juxtaposing the normative social condition with the paradox of the enigmatic self"), nonsensical ("entering

my feeling space”), and unimaginatively provocative (the C-word, which I’m not going to type here, even though everyone knows I mean “corn nuts”); and judged everyone they meet (generally negatively) based on whether they have heard of some obscure (and impossibly dense) short story writer.

This volume of Batman is the comic book equivalent of that college classmate. That doesn’t make it a terrible read—after all, that person was occasionally entertaining, albeit not always intentionally—and the art is solid. Further, the cast of characters is an interesting mix (albeit ridiculous—the notion of Batman teaming up with this gang of villains seems out of character).

Still...I just feel like this book needs a puppy. Or some ice cream. Or a good joy buzzering. Something to lighten it up. Look, I like that Batman isn’t Spider-Man—I don’t want Bruce Wayne making with the quippy banter—but this is still a superhero comic book, right? I think, anyway. I don’t know; maybe we wandered into an MFA project inadvertently. It’s possible, I suppose...sometimes I don’t pay attention to where I’m going. Not my fault, really—my nose gets in the way of my vision. You wouldn’t understand.

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### **Donovan says**

Batman is indeed committing *professional* suicide, because this is the worst Batman comic I’ve read in a long time, with its razor thin “shock value” plot, bad dialog, and bizarre characterization.

Like volume 1, King’s writing is annoyingly repetitive, which deflates suspense and pacing, and just exhausting to read. Batman tells us over and over his plan for Bane in forced, robotic dialog. And the bottom line for me is mischaracterization: King’s Batman is law-breaking, morally gray, and robotically technical. He’s humorless and hyper-focused, and talks about his origin like an emotionless crime report. I’m sorry but that’s not the Batman I know.

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### **Logan says**

Still a pretty decent batman title in my book! So this book can be split up into two stories: first off “I am Suicide”, has batman assemble a team of villains to help him break into Banes prison island, to steal something(forgot what it was). This story is weird to critique, because it has a bit of a slow start, and one issue where I literally did not know what was going on; but it was saved by a very satisfying closing issue which made still like this rebirth title overall! Lastly we have “Rooftops”, which is basically just a Batman and Catwoman romance story; but it was pretty good and I enjoyed it! Overall, still a good batman title, not the best, but I will continue to read!

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### **Chad says**

#### **Re-Read in 2018**

Turns out Tom King does know what he’s doing. I bumped this from 3 stars to 5 upon this re-read. King lays the groundwork here for events way in the future. The two issue story about Catwoman’s last night before

she heads to prison is perfect. I've never been a fan of any of Bruce's relationships in comics, but King really nails it here. He's built this tragic romance that had me rooting for them wholeheartedly.

I love how menacing Bane is. Even though he broke Batman's back, I always found him goofy with that luchador mask and his drug addict personality, but here he's a badass. Mikel Janin's art wows me every time. Kudos to King for bringing back some of Ostrander's Suicide Squad with Bronze Tiger and Punch & Jewelee.

### **Original review**

Tom King is on the verge of being a great Batman writer if he can get out of his own head. The story here is great, with Batman forming his own Suicide Squad to get Psycho Pirate back from Bane. It's just that Batman takes himself way too seriously, to the point of almost being a caricature of himself. Next he'll have Batman quoting Proust or something equally pretentious. I did like his ode to John Ostrander's Suicide Squad by bringing Bronze Tiger and Punch and Jewelee in to the team. Mikel Janin's art is spectacular. I'm glad we're finally seeing him in one of DC's top tier books.

The second story in the book featuring Catwoman's last night out with Batman before going to prison was MUCH better. He nailed their relationship once they got past the nonsense that she killed 237 people. We all knew that wasn't in her character or Batman wouldn't have been attracted to her in the first place.

Received an advance copy from DC and NetGalley in exchange for an honest review.

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